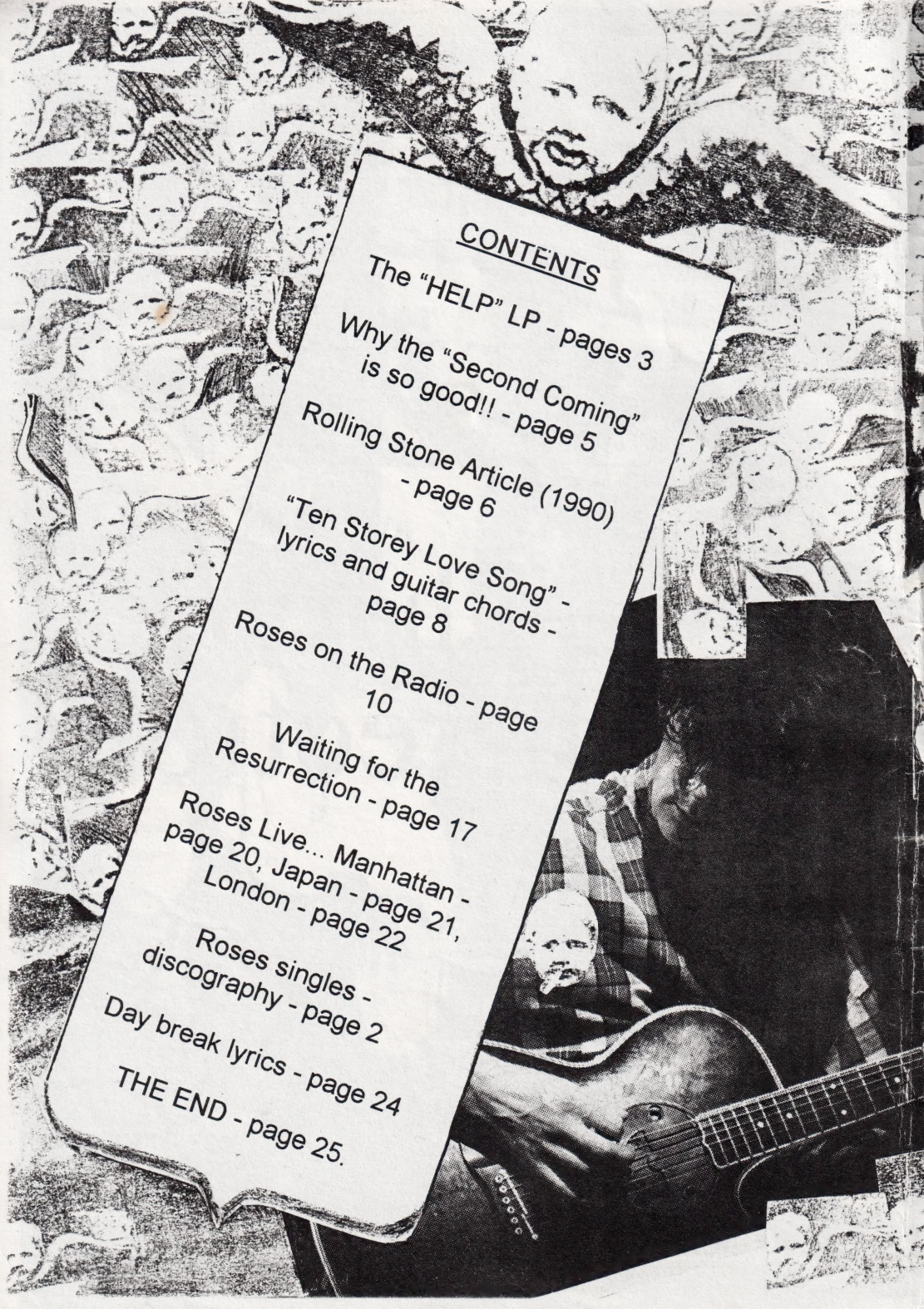
£1

The Resurrection

100% Unofficial



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WELCOME. This is the Stone Roses zine which will disappear just as fast as it came, in other words it's a "one-off." The motivation for making the zine has come from the amazing experience of the gigs we went to in December. We just had to try and tell the world how good this band really are (though, you probably already know). We have tried to get as much response from people as we could before we started the zine, so that it really represents the feeling of Roses fans, we would have liked to have heard from more of you but we hope you like the stuff people have contributed. 1996 is gonna be a cool year for the Stone Roses, after a triumphant sell out tour to end the year, the future looks bright. The new keyboardist Nigel Ieye Ipinson seems pretty cool and very talented and (fingers crossed) there should be new stuff coming out soon. Nuff said, man, let the good times roll again...

The Stone Roses - The Singles Discography

1987 - So Young / Tell Me... Sally Cinnamon / Here It Comes / All Across The Sands... 1988 - Elephant Stone / The Hardest Thing In The World / Full Fathom Five... 1989 - Made Of Stone / Going Down / Guernica... / She Bangs The Drums / Standing Here / Mersey Paradise / Simone... Fools Gold / What The World Is Waiting For / Fools Gold 9.53... Fools Gold 9.53 / What The World Is Waiting For / Fools Gold 4.15... 1990 - Sally Cinnamon (single mix) / Sally Cinnamon (12" single mix) / Here It Comes / All Across The Sands... Elephant Stone / Full Fathom Five / The Hardest Thing In The World / Elephant Stone (7" version)... One Love / Something's Burning... 1991 - I Wanna Be Adored / Where Angels Play... One Love / Waterfall / One Love (7" version) / Waterfall (7" version) / One Love (12" version) / Waterfall (12" version)... 1992 - Sally Cinnamon / Here It Comes... I Am The Resurrection / Fools Gold (Bottom Won mix)... Fools Gold (Top Won mix) / Fools Gold (7.00)... 1994 - Love Spreads / Your Star Will Shine / Breakout... 1995 - Ten Storey Love Song / Moses / Ride On...

↙ Begging you/chix mix

Competition As you well know the most recent (as we go to press) single is not included in this discography. If you can tell us which song it was that was released and name one of the mixes included on the CD then we'll stick your name in a beanie hat and the first name pulled out will get the Australian "tour edition" version of the single. Come on try your luck! It's easy!

WAR child

FROM LEFT TO RIGHT: SICE (BOO RADLEYS), MADDIX, NOEL GALLAGHER, IAN BROWN.

LIKE THE ROSES? GET HELP

The "HELP" LP may be seen by a lot of people to be a BRITPOP record, a culmination of the rise of the Oasis - Blur (and perhaps more importantly Pulp) dominated charts of 1995, but John Squire's artwork and the Roses' interest in the project was what pushed the organisers off the drawing board into the reality of making something big happen. The feats of the artists involved must have had Roy Carson tap dancing like crazy up on cloud nine as records were broken all over the place. On Monday 4th September the bands involved recorded across the country (the Roses did the "Love Spreads" live version in Wales before flying across to Japan), indeed across the continent as Neneh Cherry `flew her recording over from Spain at the very last minute. The following day the production of the CD began (in Blackburn, the cassette was produced in Holland and the vinyl in France). By Friday the album was distributed across record stroes in Britain and by 9 a.m. the release was in the shops and ready to become one of the biggest selling LPs of the year. The Stone Roses song remains the only release featuring Maddix on drums and was a great taster for the live shows with some powerful drumming and excellent piano towards the end (played by Nigel - also now a member of the band). Other songs on the LP which really grabbed our attention were The Charlatans' cover version of the Sly and the Family Stone classic "Time For Livin'" (which also featured the wizardry of Burgess' pals the Chemical Brothers) and the Stereo MCs cool, chill out tune "Sweetest Truth." The Oasis song features film star Johnny Depp on lead guitar and of course there was an impromtu visit to the studio from Paul McCartney, whoever he is, he played on Paul Weller's song anyway. The KLF made their return under the guise of 'The One World Ochestra' (the "Magnificent" featuring samples from Yugoslavain radio) and the Manic Street Preachers carried on without Richey on the Bacharach classic "Raindrops Keep Falling on my Head" made famous by Paul Newman and Robert Redford in the cowboy classic "Butch Cassidy and the Sundance Kid." Suede, Orbital and even Terrorvision came up trumps with some smart songs and the whole LP has the feel of 'history in the making' all around it. The stinkers on the LP were thankfully scarce but The Levellers' attempt is the lowest point, as charidee gets a bit crusty, blur's contribution isn't too hot either. There's an introduction by Krist Novoselic formerly of Nirvana who has seen the Bosnia brutality first hand and this is what really counts with the LP. The fact that it's helping so many people suffering due to the conflcit in former Yugoslavia. So why don't you help the cause - buy the record and even donate to the charity at: War Child, 7 - 12 Greenland Street, London NW1 0ND. See, music can change the world.

Watch out too for the Xmas cards - featuring John Squire's brilliant splattered Union Jack painting (cover of "Waterfall", they're available from HMV shops. Also watch out for future releases from the War Child people, lots of EPs are in the pipeline!

This is page 4, but don't take our word for it.

WHY THE "SECOND COMING" IS AN AMAZING LP...

Many critics and even some fans have said time and time again that the "Second Coming" LP is not a patch on the debut. We can see what they mean, the first LP was a hard act to follow and combined with the five year wait it wasn't a suprise when some people were disappointed. But just a minute, listen to the fucker. Any song, it's a masterpiece. From the guitar driven rock out of "Driving South" to the fuzzy funk of "Begging You" the album's got it all. For some people the album is a little too rocky, too much 70's guitar (Led Zep, anyone) and not enough 60's sing song (The Byrds??), but ultimately the album is NOW, there's no trip down memory lane, I mean take "Begging You" for christ sake, this album is a rock LP but it's got hints of everything, and that's why our generation is so cool. The LP is also seen by some people to be very American (indeed John Squire - whose album this is - admitted as much in the S.F. radio interview in this zine) and that at least is true. Take "Driving South" for instance you can picture the band on a dusty road somewhere in America, take the photograph on page 9 and you can see what we mean. But there's more than just these aspects, the acoustic songs such as "Your Star Will Shine" take the...

"Just a minute... listen to the fucker. Any song. It's a masterpiece!"

...Roses away from the dusty road and stick them round the camp fire, where we can all sing along, and those lyrics, man. Then there's "Tightrope" with its hand clapping genius. Comparisons to the first album are futile, this LP is by a much matured band, but the brilliance they always gave originally hasn't gone away it's just come back in a new, grander form. All this excellence and we haven't even mentioned corkers like "Daybreak" and "Good Times", or the beautiful "Ten Storey Love Song" or even "Love Spreads" the single which was greeted like an old favourite when eventually released. The "Second Coming" seems like such a monstrous, album, it's so grand compared to so many other releases by bands now unfairly receiving a share of the limelight. And there's 99 tracks on it. What a record!

WHAT THE ROSES GOT UP TO DURING THEIR FIVE YEAR BREAK:

Hired a fleet of Ford Fiestas and drove around Welsh country lanes at night - with the headlights off!... Ate nothing but chips... flew to Manchester United away games, including the European Cup final in Rotterdam... Drove tractors around fields with friends such as The Charlatans and new found buddies Oasis... Rode Mountain Bikes for days on end after Ian Brown's decision to become more fit... listened to Led Zeppelin... Flew Kites after John Squire's expertise on the sport was discovered... went sledging on silver dining trays during the winter... go to court to be freed from their Silvertone deal, they win... sign to Geffen for around £23 million with an advance of £2.3 million... play baseball with pool balls and pool cues breaking windows... throw eggs at each other... having drinking sessions where they drink every type of bitter available... Ian shaved his head and a week later Reni does the same... built large bonfires outside the studio and threw aerosol cans into them... took holidays in Lanzerote and Tenerife... took 347 days recording the "Second Coming"...

For loads more information on The Stone Roses, get yourself hooked up to "the net" - on it you'll find various pages such as the fan's headquarters at: http://www.freestyle.com/roses/. Here you'll find news, views, rumours, records, pictures... everything you can think of on the band.

Rolling Stone, May 31, 1990
The Stone Roses: Ready to Bloom in the U.S.A.
(from Rolling Stone 31 May, 1990)

"The Manchester Scene is a convenient myth to sell product, whether it be records or newspapers," says John Squire.

A few hundred miles south of Manchester, the Stone Roses guitarist sits in a London steakhouse with his band mates and shrugs off his hometown. "They've created this mock scene, some people have," adds the band's bassist, Mani. "We've never felt any part of anything like that."

Whatever their misgivings, the Stone Roses are the most successful band to emerge from Manchester since the Smiths. They're the ones who won all the major categories in the New Musical Express readers' poll, the ones with the highest profile in the United States, the ones who are largely credited for popularizing flares in their hometown. The group has its critics, but almost everyone agrees wiith one thing: The Stone Rose write good songs, and that gives them a commercial potential that many of their neighbors don't have.

In London to mix a new single (and appear in court after vandalizing the offices of their former record company, which released a video without their permission), the Roses eat a late dinner and talk -mostly in low, listless tones - about how good they are. "We feel we're the only British group worth exporting since the Sex Pistols, definitely,"says singer Ian Brown.

From the start, this was the Stone Roses' attitude. "I never wanted to be a pop singer," says Brown, "but I always watched pop programs and knew I could do better than the people I was seeing. I still love watching the programs, seeing what fucking idiots people make of themselves. I like the fact that a group can become successful, and by way of what you are, you can show up all the other people who are around you. Your existence can expose other people's bullshit. I want to do that."

Neil Fitzpatrick, from the Manchester band Distant Cousins, remembers sharing rehearsal space with the Roses in the mid-Eighties. "There'd be holes in the walls," he says, "and silly graffiti like 'Stone Roses are a fucking great shit house motherfucking kick rock band.' And we'd answer, 'Oh really?'"

Less colorful Stone Roses graffiti soon spread across Manchester's public buildings as the band polished its material and honed its original hard rock into a more Sixties-influenced, pop-oriented sound. The Stone Roses made their name playing warehouse raves in Manchester, and when their debut album came out last year, melodic songs like "Elephant Stone" and "She Bangs the Drums" immediately put the band on the charts and on the radio, capturing Smiths fans with its pop melodicism, rockers with its sullen attitude and young girls with the band members' waifish good looks. (They captured the imagination of the British tabloids as well, when the papers realized that "Elizabeth My Dear," the Stone Roses' rewrite of "Scarborough Fair," envisions the murder of the Queen.) A subsequent single, the slow funk workout "Fools Gold," made inroads into the hard-core dance audience.

"We believe that anyone can do anything and everyone's a star," says Brown. "And that's evident from the shows we do. It just feels like a whole bunch of people in a room, celebrating something - maybe just being alive."

Now the band is planning an American tour, a second album - and, of course, a great deal more fame. "We don't want to be an English phenomenon," says Squire. "There's a lot of other British groups doing well in America," adds Brown, "but we think we;re better, so we want Americans to see us and hear us, definitely. It's just as important to be big in New York as Manchester."

CONTINUED OVER...

Asked how big the Stone Roses want to be, Brown says, "I don't think anyone's gotten as successful as we want to be," his voice betraying not a trace of the ambition that's in his words. "I wanna see as many places as possible. Meet as many people as possible. Change the world. All that."

BOOTLEG REVIEW - "THE FIRST COMING"

This is one bootleg CD which is only for the die hard Roses fan. In other words it's pretty shite. Most of the tracks shown on the tracklisting inside do not match up with those on the CD and the sound quality is rubbish. The first eight tracks are apparently from two sessions recorded way back in 1985, then there are some more songs from a "Piccadilly Radio" session in the same year. There's some alternate versions with different lyrics and some "pre-LP demos" but the best of the bunch (but still disappointing) are the couple of songs recorded live at the Walsall gig in June of 1989. The live songs show how the band were originally, fitting together well but sounding very raw and unsure. "She Bangs the Drums" is the best live song but Brown's voice is quite bad - not as bad as the early demos when it sounds as if he's singing from the street outside. Like most bootlegs the quality is poor, so unless you're a mad mad Roses fan, who must hear everything they've ever done, we advise you to stay clear of this one!

Waterfall

Chimes sing Sunday morn
Today's the day she's sworn
To steal what she never could own
And race from this hole she calls home

Now you're at the wheel
Tell me how how does it feel
So good to have equalised
To lift up the lids of your eyes

As the miles they disappear
See land begin to clear
Free from the filth and the scum
This American satellite's won

She'll carry on through it all
She's a waterfall

See the steeple pine
The hills as old as time
Soon to be put to the test
To be whipped by the winds of the West

Stands on shifting sands
The scales held in her hands
The wind it just whips her and wails
And fills up her brigantine [these rickety] sails

She'll carry on through it all
She's a waterfall

The lyrics to Waterfall were requested by S. Barton of Manchester, so there you go! We have had a big response from all over the UK from Wales to Scotland to Manchester! Lots of you told us what you thought of the recent gigs Zoe from Aberdeen said "The Roses gig was the best night of my live - it was everything I expected!" and loads of other people agreed.

Thanks to everyone who has sent in letters, it's brilliant to hear from so many fellow Roses fans!

Begging You

The fly on the coachwheel told me that he got it,
And he knew what to do with it, everybody saw it,
Saw the dust that he made.
King Bee in a frenzy ready to blow
Got the horn good to go,
Wait, his sting's all gone, now he's begging you...

Here is a warning, the sky will divide,
Since I took off the lid now there's nowhere to hide
Now I'm begging you...

This is a mystery not to be solved,
But be minded, like minded,
I'm gone still I'm with you, I'm begging you...

Wing it or sing it, is it all in a name?
Does it call you or maul you or drive you insane?
Can it make you remember time is a place? Now, I'm begging you...

"Ten Storey Love Song"

```
          D                  G
When your heart is black and broken
        D                G
And you need a helping hand
            D          G              D              G              A
When you're so much in love you don't know just how much you can stand.
        D              G
When your questions go unanswered
      D                  G
And the silence is killing me
G                    A                    G                        A
Take my hand, baby I'm your man, I've got love in enough for two.

                (CHORUS)
D
Ten storey love song
G          D          A
I built this thing for you
D
It can take you higher
     G          D          A
Than twin peak mountain blue
           G          D          A
Oh well, I built this thing for you
A
And I love you true.


              D              G
There's no sure-fire set solution
    D                    G
No shortcut through the trees
   D              G          D                    G              A
No breach in the wall that they put there to keep you from me.
          D                    G
As you're lying awake in this darkness
      D          G
This everlasting night
G                        A                              G                    A
Someday soon, don't know where or when, you're gonna wake up and see the light.
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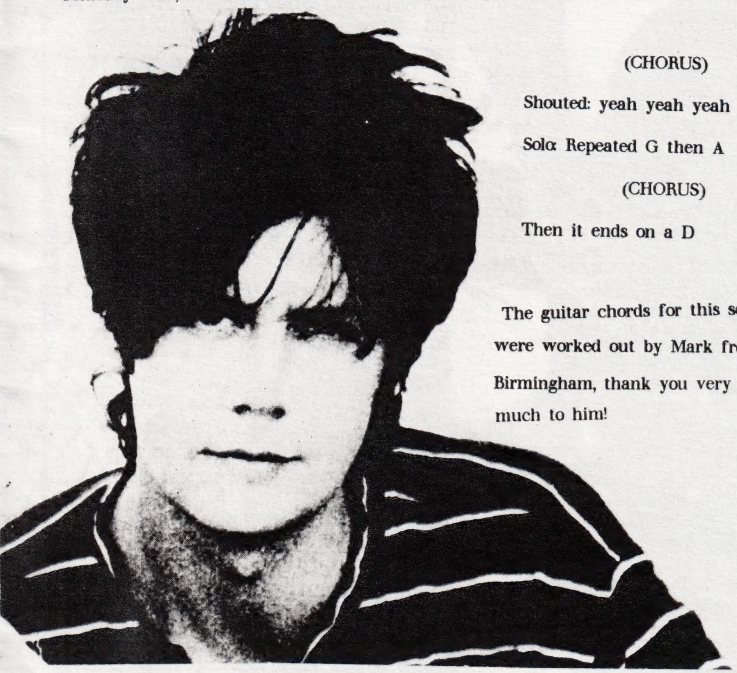


(CHORUS)

Shouted: yeah yeah yeah yeah

Solo: Repeated G then A

(CHORUS)

Then it ends on a D

The guitar chords for this song were worked out by Mark from Birmingham, thank you very much to him!

Since June 1990, The Stone Roses have not released a note of new music. Or performed a concert. Or granted an interview. It's been even longer, nearly six years, since the band's self-titled debut album was first hailed as a masterpiece and ignited a music revolution, stoking the fires of a cultural phenomenon centred in Manchester, England. Now, after one of the most intriguing gaps ever witnessed in a music career, The Stone Roses are back. And what Ian Brown sang then--"the past is yours but the future's mine"--and what guitarist John Squire said then--"today's what's important, the rest is history"--are still true today. With its follow-up album, Second Coming (Geffen Records), produced by Simon Dawson and Paul Schroeder, the band reclaims its mantle of promise. From "Breaking Into Heaven" (an 11-minute opus of optimism with the lyric "You can have it all/Anytime you want it") to the devilishly sinister "Driving South," from the blissed-out "Your Star Will Shine" to the insatiable dance groove of "Begging You," from the Sixties hard rock of "Good Times" and the funkiness of "Straight To The Man" to the single "Love Spreads," Second Coming justifies its supremely self-confident title.

...taken from the Geffen Records press release anticipating the release of the Roses majestic return to stardom "Second Coming", for more coming over the second LP turn to page 5!

ROSES ON THE RADIO - 23rd January 1995, San Francisco

Disclaimer: This is a transcription of a radio interview. Often several people were talking and it was impossible to tell what was said. Also, our boys from England have thick Mancunian accents and occasionally I was unable to decipher something, but I gave it a try. Hopefully this gives you the gist of what happened.

Notes: The DJ was Mark Hamilton, who has what sounds like a British accent. Presumably he is from England (and not just faking). He didn't seem to have any trouble understanding the Stone Roses. He also didn't seem to catch a lot of the humorous sarcasm they were throwing his way.. (space needles!)

Legend: DJ = Disc Jockey (interviewer)
SR = Stone Roses (any of them, all 4 were present)
C = Caller

23/1/95, about 11 am
KITS Radio, 105.3 FM, San Francisco

DJ: Live 105, we're destroying the studio already, microphones falling off the stands. Here we go guys.. the Stone Roses are here! Excellent.
SR: How'yo do mate? Go mic-eeee!
DJ: All right let's fix this microphone for you. Do we have any engineers in the house? They all ran off. Yeah, we've got the headphones but we'll take some calls in a bit. You don't have to wear them if you don't want to but when we do the calls you'll have to hear the calls. So we were just talking before we went on here .. it's being co-operative. We were just talking..
My theory, my theory that the reason why you delayed the release of the album for an extra nine months was because England didn't qualify for the World Cup, so you had no excuse to come out here and kind of do a tour at the same time. Is that a good theory?
SR: That's a good theory.
DJ: I bet no one's come up with that one yet.
SR: Nobody.
DJ: I guess I should like introduce you all to the listeners, so they have an idea.. we've got Mani, we've got John, we've got Ian..
Ian: Ay-oh.
DJ: .. and we've got Reni.
Reni: Hello.
DJ: So what do you think of the states, this is your first visit, right since you didn't..
SR: Very small and cramped. (laughter). Cramped up, sort of people are walking into each other.
DJ: Too crowded..
SR: Yeah, and small portions of food in LA, y'know.
DJ: With the last album, no American tour, why was that? I mean, it sold like 250,000 copies.
SR: We didn't have the right people around us.
DJ: Silvertone couldn't get it together?
SR: Not really, our management couldn't get it together either.
DJ: Speaking of managers, have you sorted that side out?
SR: We've got a couple of guys now who are bigger, stronger, tougher than us.. Doug Goldstein.
DJ: Name?
SR: Doug Goldstein.
DJ: The Goldsteins, who've they managed in the past? Any name-dropping going on here..
SR: The worst band in the world. Yeah, you'll have to dig that one up yourself.
DJ: Ah so you're not going to share it with us, huh? We've got to figure that one out .. who'd Goldstein manage.
SR: What's the worst band that's come out of the USA in the last 10 years?
DJ: Well I'll be really putting myself on the line.. I'll let you come out with that one.. I'm not going to say.. I could come up with all sorts of ideas that no one would agree with. Speaking of American bands...
SR: Elton John split up.
DJ: Hello? Talking of American bands, what's your perception of the whole music scene at the moment.. do you like, are you into like Nirvana, and Pearl Jam, and Stone Temple Pilots?
SR: Doesn't move me.
DJ: It doesn't do anything for you at all?
SR: I don't mind Nirvana.

DJ: Mm-hmm. Like for the last few years when you were recording the new album, did you listen to any of that, or didn't really listen to anything?
SR: Yeah, we listened to all of it..
DJ: Drew any influences from it?
SR: But I only went out and bought Nirvana.. [talking over each other, with "people who can sing still" and "Eddie Vedder" in there somewhere]
DJ: All right, well let's get to some music, let's hear some stuff off The Second Coming. I've got lined up here, what's going to be the new single, the "Ten Storey Love Song," what are you going to put on the B-side of that?
SR: It's a track called.. ummm... We've got a couple of tracks.. "Moses" and "Ride On". "Moses" and "Ride On", yeah.
DJ: "Moses" and "Ride On", which aren't..
SR: Which aren't available anywhere else. Recorded in London last week.. yeah, we did "Ride On" last week.
DJ: I was going to ask you, actually.. we'll get to that later, but I wonder if there's a lot of excess material around from the sessions for the album that you could..
SR: Bits 'n bobs, bits 'n bobs. Yeah.
DJ: Okay.. let's get "Ten Storey Love Song" on.. on the CD the Second Coming.. it's the Stone Roses on Live 105.
[DJ plays "Ten Storey Love Song", from the CD]
DJ: Live 105, Stone Roses, "Ten Storey Love Song", on the new album Second Coming.
SR: Stone Roses.
DJ: Stone Roses.
SR: Stone.
DJ: Stone
SR: Stooone!
DJ: Stone, mate. It's the Stone Roses, innit? Oh, the manager's here. The manager dude is here. The manager dude is here.. can we get out of him who the worst band to come out of the states in 10 years? Jeff Goldstein is it? Jeff?
SR: Doug.
DJ: Doug.. can we get out of you.. he's shaking his head.. he's not going to reveal it either. Ok, so 5-1/2 years we had to wait, the glorious result it is at the end of it. You went through a couple of producers at that time. One thing I'm thinking is did you ever at that time ask Peter Hook to get involved with the record.. because he produced like.. Elephant Stone?
SR: Asked him to drive us home in a taxi one night. Saw him in the chippy a couple of nights. Yeah, we went out for chips, man.
DJ: So what was your reason for changing different producers throughout the project.. or was it your decision..
SR: One of them wanted more money and we didn't want to pay him. Another one had an obligation to his sister's first LP. Two had nervous breakdowns. They were both nervy guys.. Simon Dawson was pretty chilled on it.
DJ: Now he started out as an engineer, right?
SR: That's right.. he's a Rockfield(?) regular.
DJ: Will you work with him in the future?
SR: We will, yeah. We just did something with him last week, this B-side.
DJ: That you recorded in London a couple of weeks ago, right. So there's enough.. is there enough mateial from the Second Coming session 5 and a half year sessions to get another album out again pretty quick?
SR: We've got a triple blues lp in the ???. Whether we put it out or not is another thing.
DJ: Triple blues.. just like out-n-out blues?
SR: About four hours of various tempo blues jams, but the problem is finding an edit point that you can actually break into it, so you can flip your record over without the music stopping.
DJ: So some of them go like 20 minutes long..
SR: No, the whole thing's like 3-1/2 hours long without break.
DJ: Just one..
SR: Without any sort of breaks at all..
DJ: Oh..
SR1: All we need is a new format to just whack it out on..
SR2: A 3 hour single, man.
DJ: Well, I think there's a couple of radio licenses up for grabs in Britain.. can't you like take over a radio station for a year or so?

SR: I'll take yours.
DJ: Nah, we'll play.. send us a tape of the .. send us a tape of the 3-1/2 blues thing, we'll play it. We'll do a sunday night special! Umm, you haven't been doing any press in Britain, apart from one thing, right, the Big Issue.
SR: The Big Issue, the Face, sorry, Q, and and we're gonna do the Face.
DJ: Not your normal NME, Melody Maker.. although i saw Melody Maker bought the Big Issue interview and printed it, how did you feel about that?
SR1: That's why we did it,
SR2: Yeah, that's why we wanted to do it, so that they'd pay them to print the issue, buy it off them. "Buy our interview, buy someone a house", that was the philosophy behind it.
DJ: Ah-ha.. so that's why you did that. People, by the way, the Big Issue, a magazine in Britain that's for, I guess it's, is it The Sheet here? .. for homeless, homeless people.
SR: (many in background saying something about homeless and New York)
DJ: And uh, in that issue I remember reading clips, little excerpts..
SR: What happens is the vendors get a percentage of the profit. The people who actually sell it are the people who are actually homeless, y'know.
DJ: Right. So Melody Maker would have paid X thousands of dollars, pounds, whatever, for that article..
SR: Probably not that much, y'know. Where everything, everything ?? after that, maybe it ?? on royalty lines, if it's syndicated around the world, whatever.
DJ: That's a good idea, though.. that's a good idea. We're going to take some calls by the way.
SR: 6 people got homes (?).
DJ: You wanna call and got a question for the Stone Roses, 478-LIVE, toll free from the south and east bay 1-800-696-1053. We'll do that right after we play "How Do You Sleep?" on Live 105.
[DJ plays "How Do You Sleep", from the CD]
DJ: Live 105, Stone Roses, from the Second Coming.
SR: Give him some head phones back here..
DJ: Yeah, can we have some more headphones, can we rustle up some more phones please, because we want to take some calls here.. we need more headphones, we've only got two pairs for the band. Unbelievable, radio station, only two pairs of headphones. All right, let's go to line 1.. line 1, who've we got here on line 1?
C: Oh, this is Rebecca.
DJ: Rebecca, you've got a question for the band?
C: Yeah, how long are you guys going to be in the States for?
SR: Hey, they're's nothing, nothing coming..
DJ: Oh nothing? Ok, here we go, try now.
SR: There you go.
DJ: Ask your question again, Rebecca.
SR: We're going to go to Toronto, we'll be about another week.
C: Another week?
SR: Yeah, New York and then Toronto.
C: Yeah, I almost got fired from my job today.
SR: Ohhh... why? Why? What were you doing?
C: I tripped and I fell and I cracked this crock pot. I couldn't believe it, it was unbelievable.
SR1: Cracked what?
SR2: Crock pot, you wanna crack it over his head then?
SR1: What was your job?
C: Oh, I worked at a coffee shop.
SR1: Yeah?
DJ: What, you're so excited the Stone Roses were coming to town, tripped over and cracked the crock pot, eh?
SR: Yeah right.
DJ: Was it an excitement thing for you, Rebecca?
C: No, it sucked.
DJ: Or just general clumsiness? Well listen, thanks for calling.
C: Hey wait, do you guys have an address?
SR: No, we all live as we live in our clothes, Rebecca.
C: You live in your clothes?
SR: Yeah.
C: Oh, that's good.

SR: (talk over each other) .. isn't that cool?
DJ: (laughs).. all right Rebecca, thanks for calling. All right, line two, who've we got here?
C: Hey, this is Lou.
DJ: Lou? Fire away.
C: Hey, how ya doin'.
SR: All right, man.
C: Um..
SR: Lou Ferringu!
C: (laughs). When we live in America, we get a different aspect of what British music is like and how it's explained, and when your first record came out it seemed like you were grouped in with other bands like Inspiral Carpets or the Charlatans uk, and everybody was just saying the Manchester scene and Happy Mondays..
SR: They grouped themselves around us, man. Clingy.
C: Now, now since a lot of these bands never really got too big over here, and I listen to your music and I just think it's ten times better than anything else that's put out, what do you think of being categorized with the big, the Manchester sound, and now it seems like you guys are just going above it, and beyond it, while they're still, big in Britain somewhat but never really achieving any notoriety in the states.
SR: Did you ever see the Happy Mondays, man?
C: I saw the Happy mondays at the Fillmore, I mean, excuse me, at the Warfield, I thought they were pretty good
SR: Yeah, I like them.
C: But see, drugs took care of them and everything else, and now Shaun Ryder's got his own band and everything.
SR: That's right.
C: I mean, I'm just wondering, when you're categorized like that and then I listen to this new record you guys have and it's just like phenomenal, I mean, the first one was good and this is just ten times better.. I mean I'm not kissing your butt or anything, but.. you know when you live in America it's tough because you just listen to Pearl Jam/all day, you don't have a choice.
SR: (chuckles)
C: I mean, it's just Pearl Jam everywhere, you turn on the TV it's Pearl Jam or Nirvana. I mean, and that's all well and good, but I mean I kind of wish you guys would just get bombarded all day.
SR: Well, you'd like to start up your own pirate radio shows, man?
C: Oh, that would be a good idea!
SR: You're gonna have to do it, otherwise you're gonna have to listen to this show the rest of your life.
DJ: Hey, hey hey hey hey!
C: Well, i'm just excited that you guys are comin' to town, lookin' really forward to seeing you guys.
SR: Excellent. Coming(?) in the summer to do gigs, man.
C: And some incredible guitar work on this record, I mean, my hat's off to John Squire.
SR: He didn't do most of it, I did it.
DJ: (laughs)
C: Well you're phenomenal too!
SR: Nice one lou.. cheers mate.
C: All right you guys, take it easy.
SR: Seeya later Lou!
DJ: All right Lou, thanks. All right, Live 105. Hello?
C: Hey.. five years and three months..
DJ: Who's this?
C: And well [worth the] wait.. my name's Mike.
DJ: Ok Mike, you're on.
C: You gotta tease me.. is there a show, this week, in the Bay Area?
SR: No Mike, we're just going to do this, and then we're out to San Jose tonight, Mike, and then we're going to go back to LA..
C: A show in San Jose, or just..
SR: We're not actually doing any gigs, I haven't brought me kit, man.
DJ: Doing a publicity tour thing, y'know, newspapers, that kind of stuff.
SR1: You won't see us play at all, ??? man.
SR2: You're right, man.
SR3: sorry, Mike.
C: When can we look forward to a gig?

SR1: It'll be summertime.
SR2: We think, we think July, Mike.. we think.
C: Very well.
SR2. But we gotta go hammer it out with Doug now, and John.
C: Great album, thanks a lot.
SR1: Nice one mate, cheers.
SR2: Bye.
C: Bye bye.
DJ: We've got time for a couple more?
SR: Yeah, yeah, keep 'em on.
DJ: Hello?
C: Hello?
DJ: Who's this?
C: This is Christian ???? from San Francisco?
DJ: All right Christian..
SR: Give it to us nice, Chris
C: Hi! Hi, I've seen you guys like 5 years ago at Alexander Palace in London..
SR: Yeah, yeah.
C: And it was excellent show, I liked it very much. So i was wondering are you guys going to be playing any time soon here?
SR1: Yeah, summertime, it's trying to come together now..
SR2. Have you just turned your radio on, Christian?
C: Oh yes, I did.
SR: Summertime.
C: Oh, i must have missed the last phone call.
SR: Summertime.
C: And i'm just calling to tell you, the new record is great, I love it very much, and I'm looking forward to see you soon.
SR1: Excellent.
SR2: Where you from, Chris?
C: I'm from Germany.
DJ: So you were one of the few 7000 who were at the Ally Pally gig.
C: Yes, and I got the ticket right outside.
DJ: The legendary show.
C: Yes, it was a great show, I loved it very much.
DJ: All right buddy, thanks for calling.
C: Thank you! Bye.
DJ: All right, let's take another call here, who's this?
C: This is Roy.
SR: Hey, Roy the Boy, how're you doing, mon?
C: How you doin', man?
SR: Yeah.
C: I want to tell you guys how much I appreciate this whole new tape, because I have plants, and they just grow, a lot.
SR: (laughter)
DJ: (laughter)
SR1: Yeah, it's a new formula thing for plant growth, we're working into the music.
SR2: Throw out your Baby Bio..
SR1: Probably got a good yield, anyway..
DJ: Which track works the best?
C: 'scuse me?
DJ: Which track works the best?
C: It's the new Second Coming.
SR: (laughter)
C: Yeah, it's great.
SR1: That's my favorite track. <laughter>
SR2: Full of phosphates and nitrates, man.
C: (laughter)
DJ: Fertilizer!

C: Yeah, it's a nice mellow tune.
DJ: Ok, well thanks for sharing your horticultural expertise with us.
C: Ok, thank you!
DJ: Ok, bye. Ok, we'll take one more, then we've got to take a little break for some commercials. Who's this?
C: Hi, this is Greg.
SR: Hey, Greg, how're you doing?
C: How're you doing guys? Hey, I like your stuff, I'm just calling, y'know, do you think you've lost any of your fan base because of the lapse between albums?
SR: I should think so, I mean, there's other bands out there, man.
C: Ahmm.. because, that's a long time, and I would think that that music died out a little bit with the Charlatans...
SR: Well in the UK we sold as many with this in a month as we did in a year with the last one.
C: Oh really..
SR: Yeah.
C: And the whole hangup with all just label issues, huh..
SR: All sorts of stuff mate, you don't really want to know about it.
C: I don't, huh.
SR: What are you thinking about?
C: Ahh... what do you mean?
SR: Well, what are you thinking about, like, you can't be worried about our fan base, man, c'mon. Life's too short to worry about some band from England's fan base, man, c'mon.
C: No, I was just wondering if, y'know..
SR: If we worry about the fan base?
C: Yeah.
SR: Well I dunno.. I've never actually been and touched base with the fans in that way, man, I don't know.
C: Ok.
SR: I don't know if we got a fan base really.
C: All right.. you're just not worried about here in the US, or you're kind of focused on the UK.
SR: No, we just play music, y'know, and we'll come and play in the summer.
C: Ok.
SR: Yeah.
C: Right on, thanks guys.
DJ: All right, thanks for calling.. we've got to take a little break for commercials here, it's live 105, in studio guests: Stone Roses. We'll come back with some music.
[commericals]
DJ: Ok, we're back here at Live 105 with the Stone Roses. we've got Mani, Reni, John, and Ian's nicked off to the bog..
SR: (laughter)
DJ: but he'll be back in a moment. So we've got time to take a few more calls, do you want to do that?
SR: Yeah, yeah, come on, yeah.
DJ: All right, why not. Let's go to the telephones again. Hello? Who's this?
C: This is Scott.
DJ: All right Scott, you're on with the band.
SR: Hey Scott, how're you doin' man?
C: Good, how're you doin?
SR: Yeah, so, mate.
C: I was wondering how important it was for you guys to like make it in the States and what not.. because the album sounds like Americanized to me, y'know.
SR: D'you think so, yeah?
C: Yeah, it just sounds more American rock than it does British, really..
SR: Well a lot of our favorite music is American.
C: Oh, is it?
SR1: Yeah, yeah.
SR2: Almost all, in fact.
C: Oh..mmm... that's strange. my favorite music is from the U..
SR: Listen, Scott, just chill out, mon.. just relax.. just say what you want to say.. just say it.
C: Yeah.. well, that was it, basically.
SR: No.. well, we are American fans, man. (talking over each other)

C: I'm sorry?
SR: It is important to do good here.
C: I see.
SR: 'cos you deserve it.
C: Yeah.
SR: We sort of did it pretty well in England big-wise and all of that bullshit.
C: Mmm-hmmm..
SR: I'd quite like to come over here and be big enough to play gigs and tour here. Half my family live here so i'd like to be big enough for them to think it's a big deal.
C: And MTV and whatnot?
SR: Oh, I dunno about MTV..
C: Mmm.. that's good..
SR: I mean, you've got to go on MTV otherwise you don't exist in America.
C: Right, but.. MTV's such a nightmare..
SR: MTV is a nightmare, Scott. (pause, laughter) They've got something in Canada called MuchMusic, but they 'aven't got it in America yet, and I've seen a bit of that in England and that looks pretty good, they still play stuff, y'know, without you wearing purple overcoats..
C: (laughter)
SR: But MTV holds and owns American music at the moment.
C: Hmmm.
SR: So you hate that?
C: Yeah, definitely.
SR: Yeah.
C: I don't like American music.. mostly i just think the music from Europe is just always better.
SR: Oh, I dunno, depends on where you live.
C: Well, maybe so, but..
SR: If you live there, maybe you get sick of it quicker.
C: It's probably true.
SR: But MTV makes me want to hype up, Scott.
C: (laughter)
DJ: (laughter)
SR2: All right Scott, man.
DJ: All right Scott, thanks for calling.
C: All right, thank you.
DJ: Speaking of videos, who.. is there anybody in the band who like takes, is like into the video, goes like "i'm taking control of the video", or do you all sit down together, or do you just leave it up to a producer and forget about it..
SR1: We've always done our own in the past, but now we're gonna..
SR2: We've done /everything/, we've done the filming, we've done the editing, we've done the even right now the titles at the end..
DJ: Right, but not too high on the list of things you like doing, or..
SR1: Yeah!
SR2: Good, good to do it..
SR1: If you've got the time it's great fun.
DJ: There we go.. all right, let's take another call. Hello there!
C: Hello there!
DJ: Who's this?
C: This is Moon Dog from up north!
DJ: All right Moon Dog, you're on with the Stone Roses.
SR: (laughter) "Moon Dog"
C: It's about time, man, I've been holding for like 5 minutes!
SR: Nice one Moon Dog, we'll we're here man.
C: All right, hey, what's the idea behind the hidden tracks on the CD, man?
SR: Well it wasn't really hidden y'know, there was just a bit of a gap, Moon Dog.
C: Yeah..
SR: We left a bit of a gap in case.. it was a bit of a fright.. to your mum. (laughter)
C: Hey, you know what though??
SR: Uh-huh?
C: You guys suck!!!

SR: Ohh! Yeah! Yeah we all suck at the same time, man.
DJ: Moon Dog, thanks for calling..
SR: We also get you(?) the Moon Dog..
DJ: (laughter) .. All right, let's get into some music.. enough of Moon Dog and his..(laughter) I want to thank you guys for coming by.. and wrap things up..(laughter) with Love Spreads.. from Live 105.

[DJ plays "Love Spreads", from the CD]

WAITING FOR THE RESURRECTION

WHY AFTER ALL THE MISHAPS AND WAITING WE STILL BELIEVE IN THE STONE ROSES

For many people, including me, it was only when the debut LP was released that we became true Stone Roses fans, to be honest I hadn't known much about them beforehand, wallowing in a record collection of '60s music and not finding anything of my own time to take to heart. With the closing rock out of "I am the Resurrection" I saw the beginning of my time, my generation's music and, like thousands of others that feeling was incredible. I waved goodbye to much of my record collection and listened to one band and one band only, for me there was no Madchester scene, there were the Stone Roses and then there were the rest. But little did we know that the conclusion of the debut LP would also be the conclusion of The Stone Roses, at least for half a decade. To adjust from a time when Roses singles littered the indie charts and the band appeared weekly in magazines and papers to a time when nothing ever happened was hard. In that time we all forgot about the fuss, we slowly and reluctantly moved on, and now the Roses have been overtaken by the Britpop onslaught, when really it should have been them at the top of the charts. When "Love Spreads" finally came, it was an exciting day after a long wait, but the wait was too long and rather than it being a great climax to a long wait it became an anti-climax after five whole years of nothing. Yeah, "Love Spreads" was amazing and like the singles before it was taken in like a long lost friend, but it should have got to number one, it was time for the Roses to take over the world. On the release of "The Second Coming" the annoyance was beginning to subside and I began to believe in the Roses again. The second LP was a classic, the best LP of the year surely, despite most critics' non-plussed reviews, we all knew it was something special - a rockier, matured masterpiece - the Stone Roses were back and nothing was going to stop 'em this time. Or so I thought. Just when the gigs were being talked of and the LP had taken up permanent residence on my CD player, the drummer goes and gives up. Why? It wasn't as if he'd been hard worked these last few years. How could they carry on without Reni, you only have to listen to "Fools Gold" or "Elephant Stone" (or any other song) to hear what a talent he is, how could they get world domination without the beanie hatted sticksman? Maddix's entry quickly followed and the band's belief in him rubbed off, the change in line-up was pretty serious (it wasn't like Oasis' drummer leaving - Reni was a character, a real, original member of the band), but the strength of "The Second Coming" kept us going, at least they hadn't split up. So what next? A tour, they have to make it live if they're going to get to the top. So gigs were announced and quickly cancelled, could we have got tickets anyway? The planned venues were not the biggest and most well-known. Then the answer came, the Roses would play Glastonbury, the biggest festival around in it's 25th year, thousands upon thousands could see the triumphant return then. I buy a ticket, all my friends do the same, there are other bands to see but there's only one reason why we're going really, we have to see this band. You know what happens next. A friend tells me and I laugh, yeah right, very funny. It...

takes a couple of days for it to sink in and the anger to subside and weeks later when we go to the gig we still can't really believe it. It isn't until Pulp have been and gone that we know the Roses aren't just kidding us, john Squire really did hurt himself, it isn't anybody's fault but it's another spanner in the works, maybe we're destined not to see them. So now the UK tour is on, we've got tickets and it's getting closer, I still don't believe the gigs will go ahead, 'cos slowly but surely the Stone Roses are turning into Spinal Tap, something's bound to go wrong. But still after years of waiting, and a year of disappointments and cancellations I believe in them, I know these gigs are going to be amazing. So that's the moral of this story. The Stone Roses' music over shadows the goings on so well, nothing can stop us listening to the brilliance of songs like "Fools Gold" or "Begging You." The Stone Roses can do anything and I'd still believe in them totally, they're stars, and they're not going to stop shining just yet.

- Matty

PHOTOS: COURTESY OF CAFFY ST. LUCE of HALL OR NOTHING PRESS.

"TEARS"

I know a girl, who's going through changes
I don't know if I am alive
they'd die on just little changes
someone throw me a life,
you know I need it
I need it bad...

Lost in a maze of my own making
no way out that I can find
send home your hard working
I'm going down this time
You'd better believe it,
yes you had

So if you hear me crying or
talking in my sleep
don't be afraid,
it's just me I was lying asleep
we've got a love to last for a million years
A love that can never fade
through the tracks of your tears

All I can do is hope that you can see me fall
do your best to smash my pictures on your wall
begin the favour when you thought me my dues
in the tracks of your tears

I see the future in the tracks of your tears

Of your tears, all those years

I cast a shock and shadow
with every passing day
no time to pick
I'm just fading away
some kind of magic
in all your hopes and fears
shows me a future
through the tracks of your tears
oohh...

Elizabeth My Dear

Tear me apart and boil my bones
I'll not rest till she's lost her throne
My aim is true
My message is clear
It's curtains for you
Elizabeth my dear.

THE STONE ROSES LIVE, MANHATTAN, MAY 22nd 1995

Let's see, where do we begin. Well, I guess I first have to admit that I analyse concerts too much, especially musically and so this proves to be a bit of a downer. However, one thing is apparent, John Squire NEEDS a rhythm guitarist. This is not to say he isn't a God...he is as his solos during Begging You indicate quite clearly magnificent. Unfortunately, I fell in love with his guitar-playing because of his incredible ability to be wonderfully fluid and quick....not his ability to play heavy, overly-distorted bar chords which he has to do during the gigs to 'fill' the sound. For example, during Breaking Into Heaven, where were all those beautiful, wah-wah induced licks?? He needs a rhythm guitarist to let him roam the scales and play like we all know he can. This is the main reason they don't play Elephant Stone or Bye Bye Badman...it's just not possible. I know they played Elephant Stone in 89/90 but if you hear the bootlegs, it's a bastardized (but brilliant!) version. Anyway, back to the gig. The venue was fairly good....acoustic were a bit lacking.....the ceiling was too high creating an echo. They started, as everyone knows, with the intro to Second Coming. Mani comes bouncing out followed by the rest of them. John looks especially relaxed and ready to roll. You can't see Robbie through all the smoke and Ian looks as bored as ever....what do you expect....United lost the league and the FA Cup!!

I Wanna Be Adored: What can you say about that bass line. It means so much to every die hard fan who have waited so long for this moment. Magic. The crowd goes wild. Everyone is jumping up and down. It's an unrivalled moment.....John squeals into the song.....Robbie makes Reni seem like a distant memory. Mani is grinning and his hair is flying around like Burgess (Charlatans) when he shakes his head during a gig. WOW !!!

She Bangs The Drums: Please oh please just play song after song from the old album. Another glorious moment. Side note: could barely hear John.

Waterfall: First signs of Ian's voice wavering...he's been perfect up till then. An all-time great tune.....finally, I get to see where John packed.

Ten Storey Love Song: Well, hum, this was not a highlight..they messed up a couple of times. Not the high point.

Daybreak/Breaking Into Heaven: Definitely one of the highlights even though Simon Dawson was screwing up the mixing. It was a blistering version of both songs. These were not songs performed to copy the album..they were two tracks expected to elicit a huge flow of energy from the crowd....and the crowd responded. Mass hysteria. Great, whopping licks from John, no space for solos....pure power. Great stuff.

Your Star Will Shine: Great song, just like the CD, Robbie was quiet,
John was great, Ian shone.

Tightrope: After Ian decided he was singing too fast, he started this one up again. Here, Ian shows he really can sing. Not a note out of place in this one. [For everyone at the show, I was the Indian guy wearing the black Roses T-shirt on top of someone's shoulders for this tune. That was great fun!!!]

Elizabeth My Dear: Short and sweet. 'Nuff said.

I Am The Resurrection: As I'm sure Nigel will agree when he sees the SF show, this song is the Roses signature tune. An emotional masterpiece that leaves you breathless, both on the album and live. It was a blurry version, if you know what I mean. It sort of whizzed by. It is wonderful to sing along with hundreds of people.

I'm not sure about the order now but here goes.

Begging You: Squire's high point. Some UNBELIEVABLE solos. WOW. WOW AGAIN!! Great song. It ROCKED!! Very different from the album. Much less digital and much more power.

Good Times: Sucked. Ian's vioce really started to go about now. Shitty version. They didn't do the jam at the end and John's guitar sounded like it had bronchitis. Mani, BTW, has been stupendous THROUGHOUT the gig....kudos to him.

Made of Stone: Good to go back to the old stuff but the lingering effects of Good Times were clear. Could have been better. Bass needed to be louder.

Love Spreads: The absolute rock bottom worst song BY FAR!!! John couldn't catch the slide. Ian couldn't hit the note. Robbie couldn't reach the speed and Mani couldn't be heard. Slow, pathetic, lazy. GET RID OF IT!!!

Driving South: Well, I don't like this song. It was quite a rampant version tho'.

ENCORE: Fools Gold: WOW!! What a great version!! It was just beautiful. My only complaint is that it didn't go on longer and John didn't take what seemed to be a multitude of opportunities to jam uncontrollably. Still, a timeless CLASSIC!!

Well, there you have it. Please don't flame me for my views. I was disappointed when I left but in retrospect, I was expecting too much and was too critical. When I think about it now, I just keep thinking, "FUCK, I saw the STONE ROSES!! They ARE brilliant and they ARE the best band in the world. Live, however, they still do better with their old stuff.....even though John claims the new album is more of a live album.

THE STONE ROSES LIVE, Nippon Budokan. 12.9.95.

The Roses fail to fill the massive SEATED venue, usually the setting for karate and kendo championships. The size and style of the venue is the biggest problem with the gig, despite excellent sound. I mean there were practically as many security as fans, preventing people from rushing to the front; even POLICE inside...how can any band get an atmosphere going with seated punters and cops to play to?
Set list: Adored/She bangs/Waterfall/10 storey/Daybreak medley to../Breaking into Heaven 4 song Acoustic set...Your star will shine/Tightrope/Elizabeth my dear... Tears/Resurrection/Good Times/Love Spreads/Driving South/Made of Stone

Gig weird, up and down, atmosphere swelling and dwindling. Pearl Jam played over the PA (why oh why?) until lights down and intro to 'Breaking...' comes on and lights go mental. Couldn't help but feel shivery when the bass line to 'Adored' started up and then Squire whacked out a massive blast of guitar...the start of a night of epic, massive guitar attacks. Acoustic set: very strange. Almost embarrassing, Ian doing the songs unbacked then gentle guitar comes in...voice naked. By doing this Brown is saying "I know everyone thinks my voice is crap, I don't give a fuck and am gonna sing these acoustic tracks"...I could only laugh...people argue like fuck about his voice, but it's always been dodgy: that's his appeal isn't it? Ian Brown's voice: is he singing well? No, but when did he ever sing really well? He ain't Marti Pellow, thank Christ. Elizabeth My Dear: why did they do this?

Some classic other bits: 'Resurrection', vocals came through brilliantly, and the change from acoustic to electric half way through 'Tears' (linked by keyboards from that new geezer). They crucified 'Love Spreads' and 'Made of Stone': really fucked them up, but both still too epic to provoke anything other than euphoria, even in this venue. Said nothing to audience of course, apart from when someone shouted for "Something's Burning" and Ian says "Yeah you're right. Something is burning". Good Times good. Squire really gave it some, amazing, sometimes awesome stuff. Ian Brown hardly moved all night, shuffled up and down the stage a few times...but still somehow manages to be charismatic. Drummer seems okay. Overall feeling was one of poignancy. They were nearly the best band in the world, and they lost it. But they are still nearly there! Nearly nearly, and I don't know who's better than them. Something's gone since the old days...but what ? Big venue doesn't help, but maybe they were just too successful/important and too much hope was put on them. Lets face it, they dipped after Fool's Gold... What can you do after a genre changing single like that? If you can, go and see 'em. Even on a duff day, at a duff venue, they show their class...this gives me hope that they can come back to the top again.

By Rowan Hooper. Thank you to him for the use of his review.

STONE ROSES LIVE, BRIXTON ACADEMY, DECEMBER 8th 1995.

December 8th. How long have I been waiting for this day to come. It seems like forever. But here we are, the doors are open and we're actually here. With no support band the wait is a little nervy but full of so much anticipation. Even then the thought that they'd somehow not make it lurked in the back of my mind but as the lights dim and Ian Brown strolls onto the stage the doubts are finally put to rest forever. The familiar bass line to "Adored" bounces around the venue and the night has begun. All around there are people shaking their heads, not in dissapointment but in sheer amazement. We're actually seeing The Stone Roses and they're ten times better than anyone ever told us! "She Bangs the Drums" follows and by now the 3,000 or so people are in a buzz, there's nobody standing still and everyone's wearing a big smile. Unlike the other reviews in the zine, I cannot analyse the gig quite so closely, the sheer excitement and joy of actually seeing Britain's best band meant songs blended into one and the set is one long blur of enjoyment. Mani's new haircut looks ace and his bass playing is perfect, Maddix bangs the drums so hard you can feel your ribcage rattle and Ian Brown stands centre stage, arms out like Jesus Christ, lights shining behind him, the crowd adore him and he knows it. And then there's John Squire, the best guitar player around, he remains anonymous apart from the amazing sounds coming from his guitar. During "Good Times" his solos shine so brightly you have to stop dancing and just watch him, for me, he's the star of the show. The acoustic set is another brilliant moment, with Mani and John sat down on either side of the stage and Maddix on the bongos. "Tight Rope" is just as good live (if not better) than on the LP and the whole place sings along with Ian. All the talk of Ian's voice not being up to scratch isn't thought of now, it sounds brilliant and with 3,000 odd backing singers he can't really go wrong. "I am the Resurrection" eventually comes and the legendary ending is everything you want it to be. Hours later I'm still in shock, the train ride home is quiet, you just can't believe how good this band really are.

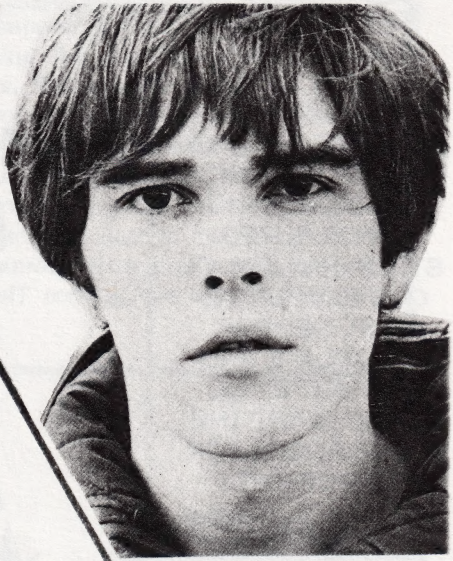
WEMBLEY ARENA, DECEMBER 29th 1995.

The second of our gigs is not quite as exciting as the first, it could never be, but we're still full of beans as we approach the "venue of legends" that is Wembley. Ultimately the night is a little dissapointing, not from the music point of view, the Roses played just as brillinatly as at Brixton, but from where we were there were far too many people standing around looking nonplussed. The long jam out during "Daybreak" was lost on some people and the sheer size of the arena meant the atmosphere was not as on fire as at Brixton. Ian Brown tried his best, screaming "Come on London, shake it up" from underneath his eskimo jacket and with "Made of Stone" the crowd finally came alive. "Resurrection" again ended the night and again had me in disbelief at the talent of John Squire. And then on came the Roses crew playing "Purple Haze" to a confused 13,000 people. Only after Ian Brown had come back on to say "Give it up for the Roses crew!" did we know who these lot were. Wembley was not quite the suited venue for the Roses, too big and not intimate at all, but with so many fans what else could they do. Wembley Arena is more suited to the bullshit fakers such as Phil Collins and Meatloaf (shudder!!) but The Stone Roses are the greatest band in Britian and they could make my jaw hang open with amazement wherever they play.

STOP PRESS: A Japanese Live CD has been released entitled "Crimson Tonight (live in Ireland)." It was released in November and is only available in Japan, look out for it on import, although it will be pretty pricey! The four songs are recordings of the Feile Festival on August 6, 1995, when The Roses played alongside cockney barra' boys blur. The tracklist for the EP is as follows: Daybreak / Breaking Into Heaven / Driving South / Tightrope

A live LP is planned for world wide release by Geffen early this year. The tracklisting is so far unknown.

THE "COMPLETE" CASH IN CONTINUES Silvertone's bosses must still be trying to get the paint of their BMWs as they release a "limited edition" video entitled "The Complete Stone Roses" - we found a copy in our local Our Price so it's hardly a collector's item. The video is just under an hour long and is worth buying as it not only features some cool early promos and video clips, it also has the early interviews where we see Ian and John with a 'couldn't give a toss' attitude. When asked what the last single "Elephant Stone" is about, Squire replies: "War and Peace. Love and Death.... Morecambe and Wise." There's the infamous "Late Show" appearance which marked the Roses' first live TV appearance. Half way through the song the power cuts off and after a laugh from Reni and a puzzled look on the band's faces, the presenter comes on, apologises and begins the introduction to the next piece, behind her we see Ian Brown looking pissed off and shouting "Amateurs! Amateurs!" to the whole TV studio "We wasted our time lads" he comments much to the distress of the presenter, it makes pretty entertaining stuff! John Harris' narration and the track listing for the video is as follows: SALLY CINNAMON (PROMO), "On March 30th 1985, Manchester awoke to find three words sprayed allover the city walls, few people knew quite what they meant, fewer still knew the names of the people responsible, but they were there as clear as day... The Stone Roses. It took time, but eventually the culprits revealed themselves, displaying that traditional Mancunian mixture of arrogance and incredible talent, the rogue graffiti artists went on to establish themselves as the most exciting band Britain had seen for years. It took some time for the Roses to break through, "Tell Me" released in 1987 and the 1988 single "Sally Cinnamon" made minor ripples but it was only after signing to the Silvertone label that they began to make massive strides forwards. "Elephant Stone" was an independent hit but after the release of "Made of Stone" all manner of incidents along with the Roses' undeniable brilliance conspired to turn them into minor legends... ELEPHANT STONE (PROMO - IN REHEARSAL), MADE OF STONE (LATE SHOW). In 1989 The Stone Roses had their first chart hit, "She Bangs The Drums" it was taken from the debut album that was already being recognised as an absolute classic, but critical opinion was initially mixed. Soon, however, everything was going right. The single crash landed into the top 40 and it became clear that the Roses were turning into what's commonly known as a phenomenon... SHE BANGS THE DRUMS (PROMO). To talk about the Stone Roses in the same terms as The Beatles and The Rolling Stones seems rather overblown, yet thousands upon thousands of people will agree that such a lofty placing is exactly what the band deserve. At the turn of the nineties it certainly seemed as though they were about to achieve similar feats to their predecessors. They looked like a classic British group they talked (when they could be bothered) about how the world was their oyster and on the rare occasions that they played live they had it in them to be absolutely astounding... (SONG FOR MY) SUGAR SPUN SISTER (LIVE IN MANCHESTER, 1988). Trying to deconstruct a band's appeal and identify its components is always a very tricky business taking a magnifying glass to the early Stone Roses, you find a fantastically accomplished drummer, a bass player rapidly coming into his own and a singer, who despite a limited set of vocal chords, carried himself like a true star. You also come across the band's real motive force, guitarist John Squire. Born in 1962 he eventually displayed a twin talent, he was an artist of some merit, designing all the Stone Roses' sleeves but his key attributes were his song writing and his guitar style, influenced by all kinds of people and saluted by almost everyone... STANDING HERE (PROMO). The key part of The Stone Roses' mystique was bound up in their hatred for the traditional gig. Having completed one national tour, they took themselves of the orthodox circuit and started staging huge events. The approach paid off spectacularly as the Roses well knew, they'd been staging one-off spectaculars for years... I WANNA BE ADORED (LIVE IN MANCHESTER, 1988). The first of the Roses' high profile events was a show at Blackpool's Empress ballroom at the tail end of summer 1989. Attended by fans who travelled allover the country it provided the music press with the perfect opportunity to speak its mind about their snowballing popularity. The review said it all, the time was now, The Stone Roses were the most perfect band imaginable and anyone between 16 and 25 who didn't agree was best advised to go and see a doctor. The Blackpool show was followed in November 1989 by a keenly anticipated performance at London's Alexandra Palace, it wasn't quite the splash down the Roses had wanted but this hitch hardly mattered, by this time they had become unstoppable... WATERFALL (PROMO). Although their interviews occasionally gave the impression that they had nothing to say, the Stone Roses had plenty of fascinating messages. Their songs were full of intrigue with religious references, lines drawn from ancient works of literature and on more than one occasion, lyrics that made them out to be revolutionaries. This side of them came from John Squire, long fascinated by events like the Paris riots of 1968, he gave The Stone Roses the edge that so many of their peers were lacking, as proved by "Elizabeth my Dear" a tender one verse ballad on the debut album, this particular bunch of cherubic Northerners apparently had their sights set on the monarchy... ELIZABETH MY DEAR (SHOT IN THE STUDIO). So, as everyone knew, the Stone Roses felt duty bound to be the biggest band in the world, they fell short inevitably, but for a fair while it felt that they might just do it. John Squire was being held in all kinds of strange accolades, Ian and the rest of the band had their faces allover the press and television and they were about to release one of the greatest singles of all time: "Fools Gold", it was released in November 1989, it flew into the charts and it was said to have marked the beginning of the nineties... FOOLS GOLD (TOP OF THE POPS AND PROMO). Seven months after "Fools Gold" The Stone Roses reached the pinnacle of their career. Taking over a nature reserve in industrial Cheshire, they laid on what several over excited journalists called the Woodstock of their generation, this was Spike Island, 30,000 people, a climactic set by the Roses and despite the organisational problems which always seemed to dog them, something of a triumph. The next stop it seemed was the world. Spike Island was followed by a legendary Glasgow show which took place inside a huge big top. "One Love" widely expected to be a number one was about to be released, the Americans were getting interested and the critics, as ever, were in something of a lather. As it turned out "One Love" got to number 4, The Roses became involved in a legal tussle with Silvertone and they began their five year disappearance, inevitably it only added to the mystique... ONE LOVE (PROMO). In the course of their time away few of the Roses' disciples forgot about them, they couldn't, having heard the records and being present at the events, they were well aware they'd been involved in something very very special. As the dust settled the historical verdict became clear, they were one of the most important groups in British musical history, worthy of every bit of praise that had ever been thrown their way." - written by John Harris.



Daybreak

This is the daybreak
And this is the love we make
For love is the law here
You've got to know how I love it yeah
It's more than a mover
You know it takes all fast all song
Stone cold wild bring the love in son
Brother man true nature child
I think I'll sing it
For Atlanta Georgia to Longsight Manchester
Everyone ready so willing and able yeah yeah yeah

She built it to make ya
For the love you make

We all love makers ain't we
Sister Rosa Lee Parks love forever her name
In your heart
Forever in my heart

And as I sing on this song
Someone just got rolled on

New York City to Addis Ababa
Keep on keeping strong
Keep on keeping on

So why no stack for black
On a radio station in this the city
Been going on so long level on the line
I'm a leaf on the vine of time
Black bones are the original bones and so
This the whole wide world should know
I came to sing this song in your city
For the dreamers
One more for the dreamers.

Your Star Will Shine

Your star will shine again one day
Through deep blue velvet skies
Shine for all the world to see
The universe in your eyes
When the storm outside is raging
And the dogs they howl your name
Lay down sleep and I'll kiss you
Your star will shine again

Hush my darling don't you cry
I'll stay by your side until morning
All through the night I'll watch the skies
Your distant sun
Will shine like the gun
Thats trained right between your Daddy's eyes.

ALL LYRICS IN THIS ZINE ARE NOT GUARANTEED ACCURATE, BUT WE HAVE TRIED OUR BEST! IF YOU DISAGREE DROP US A LINE! E-MAIL - M.S.HILL@HERTS.AC.UK.

THANKS VERY MUCH TO: JON CANDY - THE INTERNET MAN, CAFFY ST. LUCE AT HALL OR NOTHING, EVERYONE WHO CONTRIBUTED STUFF, HAYLEY AT OUR FAVOURITE SHOP, GEORGE, CHOCOLATE AND LAST BUT BY NO MEANS LEAST THE STONE ROSES FOR EVERYTHING!!

PHOTOS: Pennie Smith, except the "HELP" photo by Steve Double.

f you think "The Resurrection" should make a second issue hen write to us and tell us. We think we could make another, bigger and better issue but we are still undecided - tell us what you think! The address: PO BOX 47, Welwyn, HERTS, AL6 0AY or E-mail: M.S.Hill @ herts.ac.uk.

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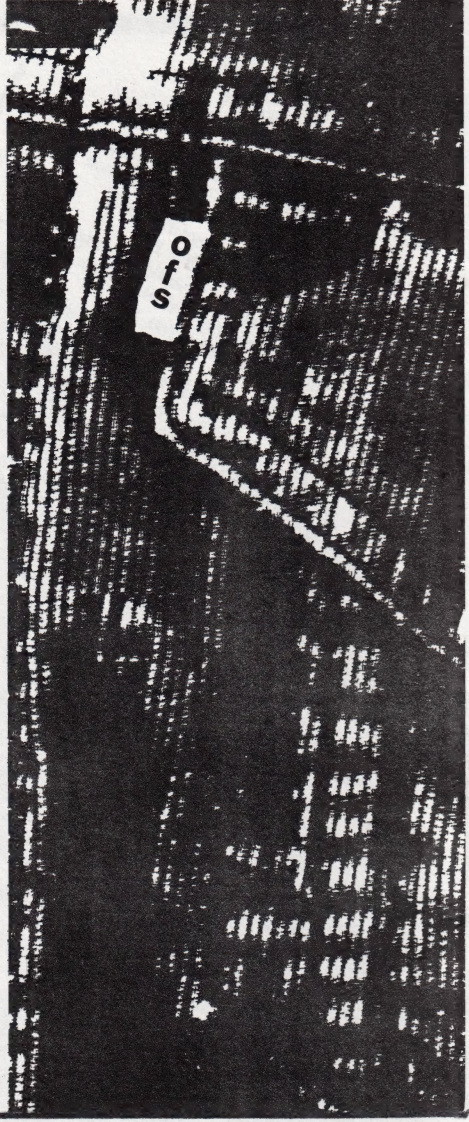

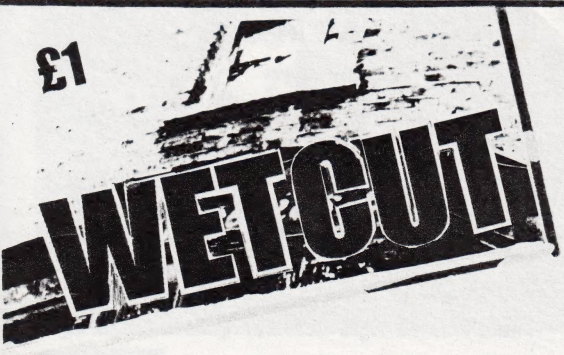

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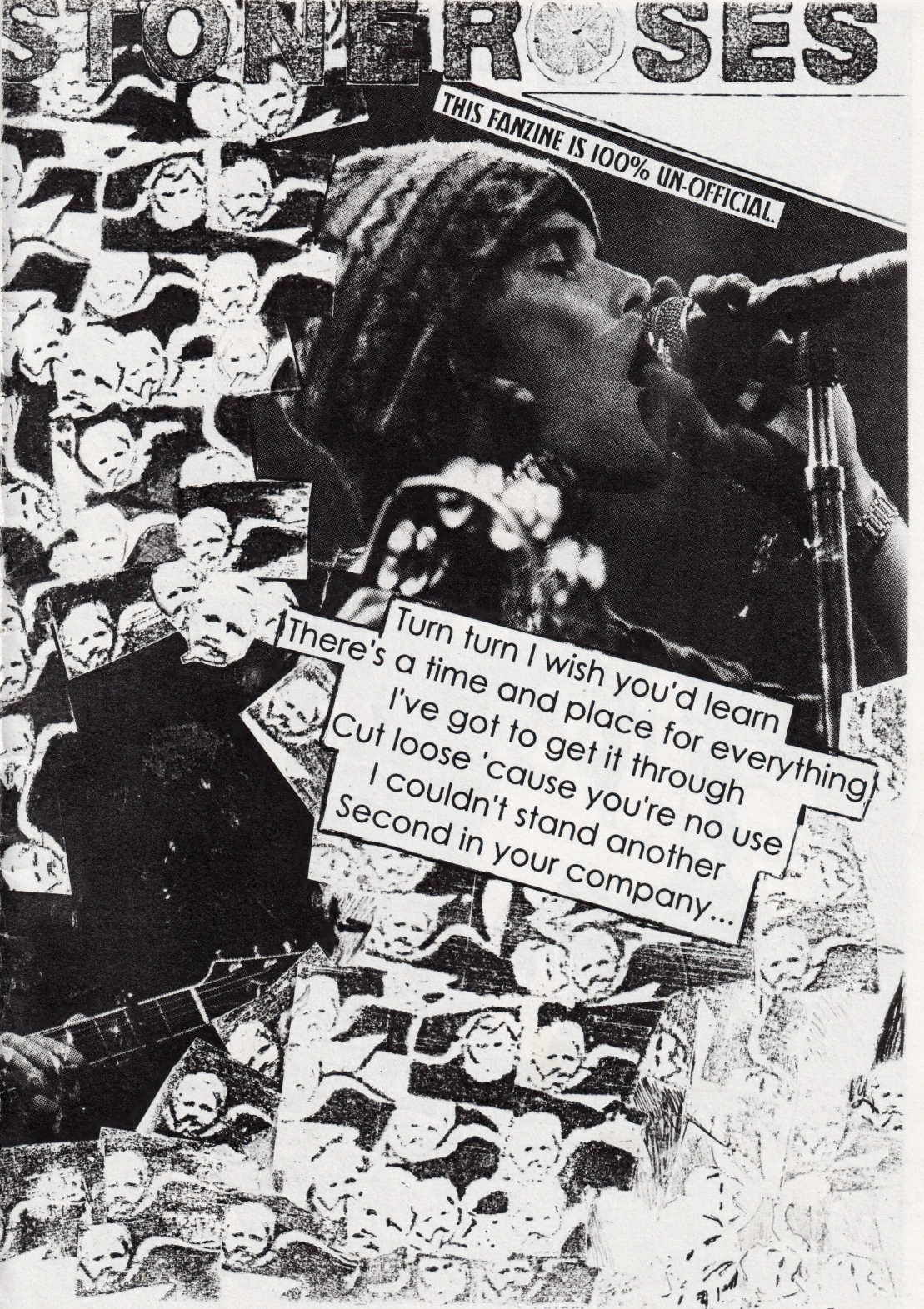

Turn turn I wish you'd learn
There's a time and place for everything
I've got to get it through
Cut loose 'cause you're no use
I couldn't stand another
Second in your company...